

[music 365]

introduction to ethnomusicology: latino diaspora music

Winter 2007
MWF 10-10:50
Fine Arts Building 1-23

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FAB 3-67, 492-4800
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In this course we will explore the discipline of ethnomusicology, paying special attention to the nature of ethnographic research and writing on musical practices. We will focus on case studies drawn from the scholarly literature on Latino diaspora music, particularly the spread of popular genres originating in Cuba, Puerto Rico, and Mexico. These case studies will lead us to engage with recurring themes, including migration, youth culture, commercial music production, cultural hybridity, and musical collaboration/appropriation.

You will need to read one article or book chapter before each class meeting. For each assigned reading you must complete a *mini-review*. Each of you will be part of a discussion-leading team for one class meeting (generally on Wednesdays). There will be 9 short quizzes on listening and vocabulary (all on Fridays). The following written assignments will be scattered through the term: *Latino Edmonton directory*, *album review*, *performance ethnography*. All assignments must be turned in as hard copy (not via email). Late assignments will be penalized ½ letter-grade per day. There is no final exam.

Active participation is a crucial aspect of this course, and you should be aware that unexcused absences will directly affect your course grade. Beginning with your third skipped class, your final grade will be reduced by ½ letter-grade for each absence. (For example, if you have earned a B in the course but have a total of four unexcused absences, your grade will drop to a C+.) Please be sure to contact me as soon as possible if you have a good reason to miss class.

Required books: *Shadows in the Field* (Barz and Cooley 1997); coursepack (SUB bookstore). You will need to access some readings via online library reserve links.

Required listening: Four sampler CDs are on reserve in the music library. You should listen to them repeatedly to get a sense of different genres and to prepare for quizzes.

assignment terms defined

mini-review: Two summary sentences plus a discussion question. The summary sentences should be about what struck *you* as the most interesting key points—they don't need to cover everything in the article. The discussion question should be an open-ended question or observation about the reading. Imagine you are hosting a dinner party with the author and your classmates: what could you ask in order to get the conversation rolling? Aim to be critical without being dismissive. You should be prepared to provide your mini-review out loud in class upon request. Make sure you type these into a cumulative computer file over the course of the term (and back it up!). All the mini-reviews for readings up to winter break are due in class on 26 February; the rest are due on 13 April.

Latino Edmonton directory: Using the internet, local newspapers, phone book, and any other resources you can find (including your friends), compile a list of at least 20 events, venues, shops, restaurants, and organizations that serve Latino diaspora communities in the Edmonton area. Organize the list by categories of your own devising, and cite your sources (at least 5 different sources). Give a sentence or two of explanation for each item. (E.g., "This club has a salsa night every Wednesday.") If you find listings online, make sure the listed places still exist! Due in class on 24 January.

album review: Write a critical review of any of the CDs on reserve for this class (the source CDs for the samplers). Discuss what image of Latino culture the producers are projecting and what audience they seem to have in mind. Be sure to address visual images and liner notes as well as musical content. You would be wise to begin this project early so as not to compete with others for CDs at the last minute. 3-4 double-spaced pages, due on 16 February.

performance ethnography: Attend a musical performance and write a mini-ethnography following the model provided in Seeger 1992. 4-5 double-spaced pages, due on 20 April.

evaluation breakdown & fine print

in-class

- 20% class participation
- 5% your turn as discussion leader
- 20% quizzes (lowest grade dropped)

written work

- 5% Latino Edmonton directory
- 15% mini-reviews
- 15% album review
- 20% performance ethnography

Grades will not be tweaked to achieve a particular distribution.

Policy about course outlines can be found in S. 23.4(2) of the University *Calendar*.

The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.ualberta.ca/secretariat/appeals.htm) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

weekly topics & assignments

Jan. 8, 10, 12

introduction

- W** Titon 2002, pp. 15-25; Seeger 1992, pp. 104-107;
Manuel 1988, pp. 1-23 (CP)
F NO CLASS; individual meetings TBA

Jan. 15, 17

tradition

- M** Handler and Linnekin 1984 (online), Singer 1983 (online)
W Shelemay (Ch. 10) in Barz and Cooley 1997

Jan. 19, 22, 24

Puerto Rico/salsa

- F** Glasser 1995, pp. 52-83 (CP)
M Manuel 1994 (online)
W Duany 1984 (online)

Latino Edmonton directory due in class Wednesday.

Jan. 26, 29, 31

diaspora

- F** Safran 1991 (CP)
M Hannerz 1990 (PDF from me)
W Solís 2005 (CP)

Feb. 2, 5, 7

industry

- F** Negus 1999, pp. 131-151 (CP)
M Garofalo 1993 (CP)
W Pacini Hernandez 1998 (online)

Feb. 9, 12, 14, 16

ethnography I

- F** Cooley (Ch. 1) and in Barz and Cooley 1997
M Kisliuk (Ch. 2) in Barz and Cooley 1997
W Titon (Ch. 5) in Barz and Cooley 1997
F film in class TBA

Album review due in class Friday.

Feb. 19-23

READING WEEK

Feb. 26, 28

mambo & boogaloo

M Perez Firmat 1994, pp. 79-102 (CP)

W Flores 2000, pp. 78-112 (CP)

Mini-reviews for readings up to break due in class Monday.

Mar. 2, 5, 7

border music

F Simonett 2001, pp. 52-77 (CP)

M Wald 2001 (CP)

W Lipsitz 1999 (CP)

March 9, 12, 14

ethnography II

F Barz (Ch. 3) in Barz and Cooley 1997

M Peña 1980 (online)

W Babiracki (Ch. 7) in Barz and Cooley 1997;
Titon 2002, pp. 464-74 (CP)

March 16, 19, 21

appropriation & collaboration

F Meintjes 1990 (online)

M Neustadt 2002 (PDF from me)

W Film in class: *The Gringo in Mañanaland*

March 23, 26, 28

diasporic youth culture

F Ragland 2003 (CP)

M Rivera 1996 (<http://centropr.org/journal/jrnal17.html>)

W Pacini Hernandez 2000 (CP)

Mar. 30, Apr. 2, 4

diasporic gender issues

F Aparicio 1998, pp. 154-171 (CP)

M Habell-Pallán 2004 (CP)

W Maira 1999 (online)

Apr. 11, 13

diasporic hip-hop

W Krims 2000, pp. 152-56, 177-97 (CP)

F Baker 2005 (CP)

Mini-reviews for readings since break due in class Wednesday.

April 20

Turn in performance ethnography to FAB 3-67 by noon.

a few handy reference sources

www.google.com

You'll want to verify data carefully, but Google is often very useful for background info or for finding a difficult bit of jargon used in context. Try searching on our vocabulary terms and seeing what comes up. Use Google image search to find maps or pictures of instruments.

www.library.ualberta.ca

JSTOR (full text of articles from many journals)

RILM (music-specific database of scholarly publications)

www.ethnomusicology.org

The webpage of the Society for Ethnomusicology

www.itunes.com

The iTunes music store has an excellent keyword search engine and will let you listen to samples of most tracks for free. Highly recommended for practicing genre identification (e.g., search on "corrido").

www.globalsound.org

Like the iTunes store, but for the Smithsonian Institute's world music recordings. This is another good place to practice genre identification. Also note that the entire Folkways collection (heavily represented on this site) is available for browsing at FolkwaysAlive! in the Old Arts building.

www.youtube.com

A great place to see videos of dance (try searching on "mambo lesson," or any of the other genres we discuss in class) as well as music videos (professional or homemade).

guide to reserve listening

The sampler CDs listed on the following pages do not encompass every genre we will encounter in this course, but they will provide you with the opportunity to listen to certain tracks repeatedly and will aid in preparation for listening quizzes. Songs are listed by genre followed by the track title from the source CD. The artist is also provided if the source CD is a compilation. The source CD is indicated with a coded abbreviation including the original track number. The year is marked with ~ if it is the year of the compilation rather than of the original recording.

key to source albums

21CM	<i>Puerto Rico, Puerto Rico</i>	M 1681 P6 P725 1989
ARK	<i>Arkangel R-15/Los Reyes de la Quebradita</i>	[TBD]
BC	<i>Bolero de Cuba</i>	M 1681 C918 B65 2000
BM	<i>Banda Machos/Tus Favoritas...</i>	[TBD]
CYH	<i>Cypress Hill/Cypress Hill</i>	M 1630.18 C986 C9 1991
KF	<i>Kid Frost / Hispanic Causing Panic</i>	M 1630.18 K49 H57 1990
MBM	<i>Mi Banda El Mexicano/En Vivo</i>	[TBD]
MM	<i>Masters of Mambo</i>	M 1681 C918 P896 1999
OR	<i>Orishas / A lo Cubano</i>	M 1681 C918 O7 1999
Raza	<i>Música de la Raza</i>	M 1668.4 M875 1999
SPR	<i>Salsa de Puerto Rico</i>	M 1681 P618 R687 2003
TIG	<i>Los Tigres del Norte/Incanables</i>	M 1680.18 T568 I53 1991

Please select from the following for your album review paper:

BV	<i>Buena Vista Social Club</i>	M 1681 C918 B84 1997
CC	<i>Conga to Cuba</i>	M 1627 P88 2002
CHH	<i>Cuban Hip Hop All Stars Vol. 1</i>	[TBD]
FWB	<i>Borderlands</i>	M 1668.4 B67 1993
FWNM	<i>Folk Music of New Mexico</i>	M 1668.4 S735 2001
LG	<i>Latin Groove</i>	M 1680.18 P87 2002
LL	<i>!Latino! !Latino!</i>	M 1686 P882 1997
OxS	<i>Salsa (Oxfam)</i>	M 1627 S25 2000
PRH	<i>Puerto Rican Music in Hawai'i</i>	M 1681 P6 P84 1989
SAW	<i>Salsa Around the World</i>	M 1680.18 P88 2003
SMM	<i>Salsa, Merengue, Mambo!</i>	M 1681 A1 S25 1995

CD 1a-1b: Cuba/Puerto Rico & Diasporas

A

- 1 salsa (clave) / La Máxima Expresión (Ensemble Latino, Guatemala, ~1995) SMM-1
- 2 plena (clave) / Mañana por la Mañana (Plena Libre, Puerto Rico, 1999) OxS-6
- 3 plena / Puerto Rico (Los Pleneros de La 21, New York, 1990) 21CM-4
- 4 plena / La Gallina (Hawai'i, 1985) PRH-1
- 5 guaracha jíbara / Mi Jaragual (Conjunto Melodia Tropicál, New York, 1990) 21CM-8
- 6 bomba / Cico Mangual (Paracumbé, Puerto Rico, ~2003) SPR-13
- 7 bomba / Campo (New York, 1990) 21CM-5

B

- 1 guajira / El Carretero (Cuba, 1997) BV-8
- 2 guajira / El Carretero (Barrio Cubano de Ronald Rubinel, France, 2000) LG-1
- 3 guajira / African Salsa [= El Carretero] (Pape Fall, Senegal, 1998) CC-11
- 4 son / Chan Chan (Cuba, 1997) BV-1
- 5 son / Chan Chan (El Conjunto Massalia, France, 2001) LG-6
- 6 son / Son de Cuba a Puerto Rico (Isaac Delgado, Cuba, ~1995) SMM-4
- 7 bolero / Dos Gardenias (Cuba, 1997) BV-5
- 8 bolero / Felicidad (La Charanga Habanera, Cuba, ~2000) BC-5
- 9 mambo / Adios Carcelero y Carcel (Maria Rivas, Venezuela, ~1995) SMM-7
- 10 cha cha chá / Chacha La Vie (Kaoma, France, 1991) LL-1

CD 2: Mexican Border Music & Diasporas

- 1 polka / La Cuquita (Texas, 1946) FWB-1
- 2 polka (New Mexico, 1950) FWNM-5
- 3 ranchera (polka) / Angel de Mis Anhelos (Texas, 1992) FWB-7
- 4 ranchera (polka) / A Cuchi Cu (Minnesota, 1975) Raza-7
- 5 ranchera (vals) / Mi Unico Camino (Texas, 1958) FWB-6
- 6 huapango (New Mexico, 1950) FWNM-3
- 7 huapango / La Calle Flores (Texas, 1975) FWB-12
- 8 huapango / El Jalisciense (Minnesota, 1997) Raza-11
- 9 corrido / El Saino de Donna, Texas (Texas, 1988) FWB-9
- 10 narcocorrido / La Bronco Negra (Los Angeles, 1991) TIG-12
- 11 banda / Bailame Quebradito (Mexico, ~1999) ARK-2
- 12 banda / Los Machos Tambien Lloran (Mexico, ~2003) BM-11
- 13 technobanda / No Bailes de Caballito (Mexico, ~1997) MBM-5
- 14 banda-narcocorrido / Pakas de a Kilo (Mexico, ~2003) BM-14
- 15 bolero / Aunque Me Odies (Texas, 1954) FWB-3
- 16 bolero / Creí (Minnesota, 1950) Raza-3
- 17 mambo / Actopan (Perez Prado, Cuba/Mexico, 1940s[?]) MM-10
- 18 mambo / Abrete Sésamo (Minnesota, 1953) Raza-5
- 19 cumbia / Piel Morena (Minnesota, 1998) Raza-18

CD 3: Salsa, Electronic, Hip-Hop

- 1 salsa / Canto a la Vueltabajera (Alfredo Valdés, Cuba, 1981) CC-3
- 2 salsa / Salsa con Sabor (Yolanda Rayo, Colombia, 1995) OxS-1
- 3 salsa / La Flor de la Canela (José Alberto, New York, 1999) OxS-14
- 4 Latin jazz / Bésame Mamá (Poncho Sanchez, New York, 1996) LL-6
- 5 salsa / El Sol de la Noche (Salsa Celtica, Scotland, 2003) SAW-1
- 6 salsa (Bollywood)/ Mana Janab Ne Pukara Nahin (Shaan, India, 2002) SAW-7
- 7 salsa / Flores y Tambores (Orquesta de la Luz, Japan, 1991) SAW-9
- 8 timba / Salsita (Sin Palabras, Cuba, 2002) LG-2
- 9 downbeat / Yorulamento (Supatone, Germany, 2000) LG-9
- 10 hip-hop / Hispanic Causing Panic (Los Angeles, 1990) KF-8
- 11 hip-hop / La Raza [Cantina Mix] (Los Angeles, 1990) KF-10
- 12 hip-hop / Latin Lingo (Los Angeles, 1991) CYH-13
- 13 hip-hop / Represent (Cuba/France, 1999) OR-2
- 14 hip-hop / A lo Cubano (Cuba/France, 1999) OR-4
- 15 hip-hop / Guapo como Mandela (Anonimo Consejo, Cuba, 2001) CHH-7
- 16 hip-hop / Kirino con su Tres (Instinto, Cuba, 2001) CHH-13

assigned readings

- Aparicio, Frances. 1998. *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Culture*. Middletown, CT: Wesleyan University Press.
- Baker, Geoffrey. 2005. "¡Hip Hop, Revolución! Nationalizing Rap in Cuba." *Ethnomusicology* 49(3): 368-402.
- Barz, Gregory F. and Timothy J. Cooley. 1997. *Shadows in the Field*. Oxford: Oxford University Press.
- Duany, Jorge. 1984. "Popular Music in Puerto Rico: Towards an Anthropology of Salsa." *Latin American Music Review* 5(2): 186-216.
- Flores, Juan. 2000. *From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity*. New York: Columbia University Press.
- Garofalo, Reebee. 1993. "Whose World, What Beat: The Transnational Music Industry, Identity, and Cultural Imperialism." *World of Music* 35(2): 16-32.
- Glasser, Ruth. 1995. *My Music is My Flag: Puerto Rican Musicians and Their New York Communities, 1917-1940*. Berkeley: University of California Press.
- Habell-Pallán, Michelle. 2004. "'Soy punkera, y qué?': Sexuality, Translocality, and Punk in Los Angeles and Beyond." In *Rockin' Las Américas: The Global Politics of Rock in Latin/o America*, eds. Deborah Pacini Hernandez, Héctor Fernández L'Hoeste and Eric Zolov. Pittsburgh, PA: University of Pittsburgh Press.
- Handler, Richard and Joyce Linnekin. 1984. "Tradition, Genuine or Spurious." *Journal of American Folklore* 97: 273-290.
- Hannerz, Ulf. 1990. "Cosmopolitans and Locals in World Culture." *Theory, Culture & Society* 7: 237-251.
- Krims, Adam. 2000. *Rap Music and the Poetics of Identity*. Cambridge: Cambridge University Press.
- Lipsitz, George. 1999. "Home Is Where the Hatred Is: Work, Music, and the Transnational Economy." In *Home, Exile, Homeland: Film, Media, and the Politics of Place*, ed. Hamid Naficy. New York: Routledge.
- Maira, Sunaina. 1999. "Identity Dub: The Paradoxes of an Indian American Youth Culture." *Cultural Anthropology* 14(1): 29-60.
- Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford: Oxford University Press.
- Manuel, Peter. 1994. "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa." *Ethnomusicology* 38(2): 249-280.
- Meintjes, Louise. 1990. "Paul Simon's *Graceland*, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology* 34(1): 37-73.
- Negus, Keith. 1999. *Music Genres and Corporate Cultures*. London: Routledge.

- Neustadt, Robert. 2002. "Buena Vista Social Club versus La Charanga Habanera: The Politics of Cuban Rhythm." *Journal of Popular Music Studies* 14(2): 139-162.
- Pacini Hernandez, Deborah. 1998. "Dancing with the Enemy: Cuban Popular Music, Race, Authenticity, and the World-Music Landscape." *Latin American Perspectives* 25(3): 110-125.
- Pacini Hernandez, Deborah. 2000. "A Tale of Two Cities: A Comparative Analysis of Los Angeles Chicano and Nuyorican Engagement with Rock and Roll." *Centro Journal* 11(2): 71-92.
- Peña, Manuel. 1980. "Ritual Structure in a Chicano Dance." *Latin American Music Review* 1: 47-73.
- Perez Firmat, Gustavo. 1994. *Life on the Hyphen: The Cuban-American Way*. Austin: University of Texas Press.
- Ragland, Cathy. 2003. "Mexican Deejays and the Transnational Space of Youth Dances in New York and New Jersey." *Ethnomusicology* 47(3): 338-354.
- Rivera, Raquel Z. 1996. "Boricuas from the Hip-Hop Zone: Notes on Race and Ethnic Relations in NYC." *Centro Journal* 9(1-2): 202-218.
- Safran, William. 1991. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora* 1: 83-99.
- Seeger, Anthony. 1992. "Ethnography of Music." In *Ethnomusicology: An Introduction*, ed. Helen Myers. New York: W.W. Norton.
- Simonett, Helena. 2001. *Banda: Mexican Musical Life Across Borders*. Middletown, CT: Wesleyan University Press.
- Singer, Roberta. 1983. "Tradition and Innovation in Contemporary Latin Popular Music in New York City." *Latin American Music Review* 4(2): 183-202.
- Solís, Ted. 2005. "'You Shake Your Hips Too Much': Diasporic Values and Hawai'i Puerto Rican Dance Culture." *Ethnomusicology* 49(1): 75-119.
- Titon, Jeff Todd. 2002. *Worlds of Music: An Introduction to the Music of the World's Peoples (4th Ed.)*. New York: Schirmer.
- Wald, Elijah. 2001. "Polkas Contrabandistas: Mexican Ballads in the Modern Age." In *American Popular Music: New Approaches to the 20th Century*, eds. Rachel Rubin and Jeff Melnik. Amherst: University of Massachusetts Press.